



POTTERS
GUILD
of BRITISH
COLUMBIA

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
Fax: (604) 669-5627
Tel: (604) 669-5645

Inside

Lottery For Pottery p. 3

Clay 98/Our Finest
Work p. 4

The Politics of
Exclusion: p. 5

Guild News p. 7

Pottery in the Baja p. 9

Tozan Update p. 10

Studio Sales p. 10

Newsletter

December 1997

The Trouble With Paradise - by Veronica Shelford

Now, I don't want you to get the wrong impression - paradise really is paradise. We moved to Thetis Island at the the end of last year and it is wonderful. The mountains, water, trees, eagles, deer, otters, the quiet, the wonderful community - it's all just like you would imagine. HOWEVER. The only way we made it here is by trading most of our income for freedom. Which means, if you want a place to live, or heat in the winter, or something to eat, or something to wear you make it yourself or you trade.

Yeah, I know. Didn't we get that out of our system in the '60's and '70's? Um, well -no. Grae and I started our married life building our own place in the woods, and thirty years later we're doing it again. Senile decay? But if you don't count maiming yourself with various power tools and putting out your back hauling wood, it really is, well -FUN, dammit.

However, I haven't got a potting studio yet. Shelter has to take first priority, and it takes rather more time than you would think. I mean, apart from being 30 years older, we have to keep stopping and looking at the view, and that takes time. Some of my dear friends/customers stop by from time to time to "check out the progress of the house", which can be interpreted as "how long till you fill my order". I keep pots simmering in my mind by subscribing to Clayart.

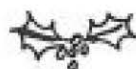
If there is anyone out there with email access who has not tried Clayart, I recommend it with all my heart. It is an email discussion group with about 1200 potters, sculptors, ceramic technicians, teachers, writers and suppliers, most of whom come from North America, but also from Britain, Europe, Australia, South Africa, South and Central America, the Philippines and more.

Everything related to clay is questioned, discussed and tested. There are wonderful stories about some of the respondents' early days in clay. There is constant sharing, comparing and testing of glaze, clay, patina and terra sigillata recipes. You can find out where to get odd materials. People hunt for out of print pottery books and report on new magazines or clay articles in unlikely publications.

There are threads on kiln-building projects. Somebody building a kiln gets to a certain point, has a problem, zaps the list and gets back answers from people who have built kilns and taught or written books about building kilns. In our own BC backyard when the Tozan kiln in Nanaimo came under fire (!) from the department of the Environment, and were threatened with closure for making too much smoke, I was asked to see if anyone on Clayart had

Continued on page 4

"Merry Christmas & Best for '98"



Editor's Notes

***Would you like to come to a beautiful location for fun and frolic once a month? No, this is not an ad for some kinky getaway, it's a call for volunteers to help out with the newsletter mailout! We go from 1 pm to 4 pm, usually on the last Saturday of the month, fold newsletters and stuff envelopes and enjoy light refreshments. Over the last few months three of our long-time volunteers moved on to bigger (and probably better if you count graduate school, a house in Gibsons and marriage) things. Please call 669 - 5645 if you are interested. Merci.

***As I typed Paul Mathieu's article into the computer I found myself nodding in agreement. It wasn't long before I was flying along on wings of outrage, as I considered the prejudices that exist against our medium. So we make stuff with mud. What is oil paint except fat mixed with coloured earths? The last time that the Vancouver Art Gallery featured a ceramic artist was over 15 years ago when Sally Michener had a one woman show. It's hard to believe that there hasn't been a single artist working in clay since that date who is worthy of an exhibition.

The work that Walter Dexter showed at the BC Gallery of Ceramics incorporated the history of modernism, while simultaneously showing a fresh and personal vision.

Kinichi Shigeno's floating, carefully painted forms combine painting and sculpture in a way that is inimical to clay.

Given the mandate of many government funded galleries, I'm willing to concede that a functional tea set may not fit into their collections. But to deny all ceramic art exhibition is ridiculously blind. Paint is far more commonly used for functional purposes than for art work, but we don't see the Group of Seven being relegated to craft museums. Yes, we in clay have to conquer certain technical considerations before we can fully realize our visions, but so do artists in other mediums. Try making a video with the lens cap on! Publications that talk about the "craft" of film-making with reverence are dismissive of craft in clay, wood, fabric, etc. I suggest that curators are intellectually lazy, unable to look beyond the few, au courant ideas to be found in "C" magazine or Art Forum.

Through exclusion from the gallery system, people who work in clay become effectively invisible in the art world. Small loss, you might say, but there is a huge financial cost. Is there anyone reading this who ever received a Canada Council 'A' or 'B' grant? Or even a 'C' grant? There are perhaps 10 ceramists in North America who can command over \$10,000 a piece.

There are literally thousands of painters who can do the same.

We are undervalued and worst, many of us (as evidenced by the last and upcoming Biennale) have internalized this sense of unworthiness. Arghhh...

I once swore I would never get onto this topic again, I just get to damned righteous. But there are times when it just can't be helped.

Next time you support an art gallery with your admission fee, ask the attendant why there is no contemporary ceramic work in the gallery. If our tax dollars can buy a painting, they can buy clay. Do all the bad Sunday painters mean that all painters put no thought or analysis into their work? Of course not. But the assumption seems to be that the legion of people who made ceramic Christmas trees precludes the idea of ceramist with any relevance to contemporary art.

***I'm off to Mexico on Denys James's expedition, so expect to hear lots about that next issue. Hope you all have a good holiday season.

Karen Opas

Potter's Guild of B.C. Newsletter Website: www.margaretdesign.com/pguild/

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Rosemary Amon, Heather Cairns, Gillian McMillan, Frank Turco
Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce, Sandra Ferguson

1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Ron Vallis; Vice President: Les Crimp; Treasurer: Janet Turpin; Secretary: Gillian McMillan;
Directors: John Cloutier, Linda Doherty, Fay Hickey, June MacDonald, Debra Sloan, Deborah Tibbel, Laura van der Linde, Frank Turco,

ISSN #: 6319 812X

Email: bcpguild@intouch.bc.ca

Corner Chair

The Board met at Gillian McMillan's house in Port Moody on November 2 for an extraordinary meeting to discuss ideas and formulate a plan for a large space for guild and gallery activities. We have forwarded a letter, the text of which is printed in Jane's column, to Ken Tuncliffe of Granville Island, outlining a proposal of what we would do with larger premises on Granville Island should space become available to us. This proposal is only applicable to Granville Island due to the subsidized space available to arts and crafts groups here. Should this happen, it will open up exciting new possibilities for the ceramic community in BC.

I hope all of you are having a successful season and enjoy a Happy Christmas.

Ron Vallis.



Travels to Japan & New Zealand

Celia and Keith Rice-Jones enjoyed six pot packed weeks in New Zealand and six more in Japan. They returned with 800 slides, treasured artifacts, great stories and new friends met through the International Potters' Bed & Breakfast Network. They were pleased to see how much pottery is part of daily life in Japan, and New Zealand offered a wonderful range of techniques and some fairly eccentric potters.

On Wednesday, January 28th at 7:30 pm, Keith will share their adventure with us in the Auditorium at Emily Carr Institute of Art & Design.

The evening is a potter's social (bring your mug for coffee), a popular event in the olden days when we gathered once a month at Van Dusen Gardens to visit one another, pick brains and enjoy an informative program with a guest speaker. Ideas and suggestions for future gatherings are most welcome. Olympics of the Mud! How do they do that! See you there, fellow armchair travellers. Donations at the door to offset expenses.

Ronda Green

Minutes Precip for Sept. 18

Present: Janet, John, Frank, Fay, Laura, Jane, Ron, Les, Tam, Debra & Gillian.

Minutes of meeting of July 10 adopted. John Cloutier reported on "Oven to Kiln" fundraiser, donations and sales going well. Suggestions that next year have address of event on ticket, explain about silent auction and that wine is included in ticket price. October would be a better month.

Manager's report: optimistic financial future. Looking for new insurer.

Tozan: fundraiser set for Feb. 7, 98, Gallery will sell tickets for Society.

Made of Clay Book: members who want to see quality of photos referred to Linda. **Gallery Business:** July broke all records, but August was slow. Several guild members invited to provide work for APEC. Where magazine will feature Gallery ads. Jane explained how rotation, aesthetics and stock influence allocation of Gallery space.

NorthWest Ceramics Foundation: NWCF will hold Lottery for Pottery in 98. All profits will be dedicated to publishing our book. In the future a sub-committee will establish guidelines for Guild & Foundation relationship.

Exhibitions: Our application for a juried show at the Community Arts Council Gallery has been accepted for Mar. 24 - Apr. 18, 98.

Workshops: Svend Bayer is scheduled for the spring. Slide shows by guild members will be organized for get-togethers.

Newsletter: Solicit a province wide calendar of events. Who can we get to give critiques of shows on a regular basis? **Gallery Committee Report:** There were 20 submissions for 10 spaces. A new brochure has been produced. *

Other Business: It isn't too early to recruit new board members. Invite interested people to board meetings.

Next Meetings: Oct. 23 & Nov. 27.

*See Jane's column

North West Ceramics Foundation

Lottery for Pottery

Tickets can now be purchased at the Gallery of BC Ceramics for \$85. They make excellent Christmas presents, so shop early while they last! The ticket entitles the holder to bring a guest and, of course, all donors are invited. There will be an early bird draw for a free ticket to the lottery for those donors who deliver their pieces to the gallery by January 30, 1998. Very few of us have called in about a willingness to participate. We really would appreciate early notice so that we can plan well ahead of the event. Please call Tam Irving at (604) 921 - 6705. In order to add impetus to the Lottery and the Roundhouse Pottery Studio, two free illustrated lectures have been organized:

-"Collectors, collecting and Collections of Ceramics", March 24, 7 pm, Roundhouse multi-purpose room 'C'. Speaker Carol Mayer.

-"Ceramics: A Quarter Century at Emily Carr", March 25, 7 pm, Roundhouse multi-purpose room 'C'. Speakers Sally Michener & Tam Irving.

The Maureen Wright Scholarship Fund

The Foundation is very grateful for the donations from so many who knew and loved Maureen. Since Maureen was largely self-taught, the funds will be dedicated for grants to attend workshops, lectures and conferences relating to ceramics. Guidelines for applicants will be issued shortly. Those who still wish to donate to the fund should make cheques out to:

The Northwest Ceramics Foundation,
The Maureen Wright Scholarship Fund,
C/O the Potters' Guild of BC, 1359
Cartwright St., Vancouver, BC, V6H 3R7.

Tam Irving

Clay '98 / Our Finest Work

Rosemary Amon asked for more information about Clay '98, so I will take this opportunity to review.

Last summer we applied for an exhibition at the Vancouver Community Arts Council Gallery and were accepted. This juried exhibition will be open to all members of the Potters' Guild of BC. The show is titled *Clay '98 / Our Finest Work*. This is to be a survey of current clay practice among members of our guild, hence "Our Finest Work" as the title. We encourage outstanding examples of your ongoing work, and not necessarily work made especially for this exhibition.

Gathie Falk and Jeannie Mah have kindly agreed to be our jurors. They will separately view all the slides and each choose approximately half the number of pieces that will best represent us. Slides will be returned (no critique will be offered). If you are selected, please be prepared to send the work, biographical data and a value for insurance as soon as possible after you are notified.

Submissions are to be in the form of 35 mm slides only. You may submit a maximum of two works, with up to two views of each (maximum of four slides per person). Slides should be of good enough quality and composition (full frame, bland background) to be reproduced, as we will not have enough time to rephotograph before producing our catalogue/invitation.

If you are not experienced at taking slides, here are a few basic tips.

- take 3 shots of each view, one a touch over-exposed and one a bit under - exposed.
- Gray is a good background colour. If your piece is small, a sheet of gray construction paper taped to a wall and curved out with your pot sitting on it, will make a good slide.
- Some colour slide film is "tungsten" balanced, that means it is designed for indoor lighting, check if your slide film is for outdoor light or indoor light.
- ASA 400 is fast enough to avoid camera shake from long exposures, but has a fine enough grain to provide a good blow-up.

The deadline for submissions to arrive at the guild offices is February 1, 1998. This is an absolute deadline.

To cover the costs of producing the exhibition (postage, insurance, invitations, opening costs, jurors, return of work after the show and GST), there is a jurying fee of \$20 per person. Cheques should be payable to the Potters' Guild of BC and included with your slides.

It is a requirement of the Vancouver Community Arts Council Gallery that all works in the exhibition must be for sale. Please keep this in mind when deciding which works to submit.

The show will take place at the VCACG at 837 Davie St. in Vancouver between March 24 and April 18, 1998. These dates will co-ordinate with Lottery for Pottery '98. The official opening is as yet undecided, but will probably tie in with the Lottery for Pottery event taking place on March 26th at the Roundhouse Community Centre.

Volunteers are needed for set-up and take down of the show.

I will include any further developments and a short piece about our jurors in the next newsletter.

Ron Vallis

The Trouble With Paradise

Cont. from Page 1

suggestions for both quick and long term fixes. The Tozan executive was meeting with the government people in a few days, so they needed expert help fast. I put out an urgent call on clayart, and the results were almost overwhelming. People who had similar crises responded from all over the continent. There were lots of technical suggestions, encouragement and several long phone calls. Within three days we had an impressive pile of experienced assessments and workable suggestions. When the Tozan executive met with the government folks, the latter were so impressed that they decided not to close down the kiln, but let us proceed with the firings, making the necessary changes as we went.

There are threads on clay and glaze chemistry, contributed to by chemists, physicists and suppliers, as well as the wealth of experienced life-time potters. There are (seemingly endless) Musings about art, craft, beauty, etc. There is access to an

industrial health and safety expert. There are helpful comments about clay related physical problems like carpal tunnel syndrome, back problems, skin sensitivity, etc. There are teaching ideas. There are ideas about different things to make. There is encouragement and commiseration. Mainly, there are new friends.

The only down side to all this, and it can be a real problem, is the sheer volume of mail. Fifty to eighty messages a day is typical. The only way to deal with it is to get pretty ruthless. After the honeymoon period, when you read EVERYTHING, you realize that if you are ever going to have a life again you must manage the information flow. People on the list are usually pretty good about using descriptive subject-headings, so if a thread doesn't interest you, you trash it without reading it. And if later, you wish you had kept something, all is not lost. All the clayart postings are available on a website, searchable by both topic and contributor.

You have your choice about whether to receive the messages separately or in digest form. If you aren't going to download

or read your email for a few days, hundreds of letters can accumulate at your server. The only way around it is to sign off temporarily or set it to digest.

So there you go - if you want to take the plunge, here is what you do: Start an email to: <listserv@lsv.uky.edu> In subject part and message part write: subscribe clayart. Then skip a line and type your name. If you normally have a signature file attached to your email, shut it off. It could confuse the listserv computer and it might cast you into outer darkness before your message ever makes it to a human being. All being well, you will receive a return message with instructions within a minute or two.

If you have any questions or problems getting started, email me at: <shelford@island.net>. I have a large file of usable commands that I can zap to you if needed.

Happy cyber-potting.

Veronica Shelford.

The Politics of Exclusion

The Ceramics Biennale that has taken place for the last sixteen years in Trois-Rivières, Quebec is THE most important national Ceramics exhibition. The Biennale is, in my opinion, a very important event, since it takes the pulse (yes, it is still alive) of the clay field with regularity. Also, due to the fact that ceramics is largely ignored by the art world and its institutions, it remains one of the few places where one can actually be engaged, challenged and confronted with the current scene. Are you aware that the National Gallery of Canada, despite the fact that it has numerous historical decorative art objects in its collection, has an official policy not to acquire or exhibit contemporary crafts? One example, among many.

Over the years the Biennale has had its problems, its critics and its detractors, but it has had supporters as well and has always been, all things considered, an overall success. Of course, especially with the first installments, the results were very mixed and the selection offered was hardly cohesive (even incoherent at times). Yet this may be the very nature of the discipline, with its amazing richness and variety, its very wide scope, from function to decoration, from representation to sculptural installations, from abstraction to realism, from domestic to architectural, from cute or beautiful to sophisticated and, often, willfully ugly. A ceramic show is, by definition, almost bound to be a hodgepodge of all these things. Some people don't like that. Maybe they shouldn't be organizing ceramics shows!

For the last exhibition, the organizers decided to change the format and restrict the range of possibilities. The work HAD to be self-supporting, which I interpreted as meaning that it had to be either mounted on the wall or placed on the floor. It was possible to use a shelf or a stand, but this had to be integrated with the piece and be a mere prop. What it meant is that it had to be SCULPTURE. What it also meant was that roughly 90% of the work in previous Biennales (and 90% of the ceramics work made in Canada today) became unacceptable! Just imagine if the only National Photography show limited itself year after year to large format portraits. Only within ceramics is such a thing

possible: anywhere else there would be an uproar.

I was greatly worried and wrote a letter to the organizers, asking them if the next time a similar restriction would apply, but in another direction, say exclusively functional pottery, or decorative figurines... Yet I also thought that the idea was worth a try and, since I was invited to participate, I made a wall piece and sent it. I was careful to follow the restrictive guidelines closely, but I made a rather "in your face" piece that would, I guess, probably have been rejected if wasn't for the fact that they had invited me to participate. As well, I know that some other previous winners, whose work didn't quite fit the imposed format, decided not to participate or sent work that was rejected because it wasn't "self-supporting" (after being invited, no less).

I didn't see the show in Trois-Rivières, but saw it at its last tour venue in the Richmond Art Centre. I must admit that the work presented had a more cohesive visual effect and the "installation" format made the work accessible and acceptable to the art cognoscenti. The organizers also invited few "real" artists to participate no doubt so that they could show us the way and elevate the standard of the show by their mere presence. Nonetheless, on the whole it looked like a rather weak and oh! so conventional art show.

Enough for history, back to the present. The organizers have decided to repeat the experience this year and present the same restrictions, somewhat more specific and less ambiguous than the last time. The work must be a large scale sculpture or an installation. Is this going to be the format for ever? Isn't here danger that this will create as much predictability and boredom as the previous model? Do we need ceramics shows at all if the best they can do is look exactly like all the other shows around? You can say what you want about the old Biennales, at least they presented works that were totally impossible to see anywhere else.

I totally understand that there was a need for a change. Many options are possible and here are my suggestions: collaborations with architects, collaborations with designers, or between artists of various disciplines, various theme shows around diverse issues, the body and the figure, nature, sexuality and politics, historical

precedents and historicism, deconstruction, fragmentation and recontextualisation, domesticity and rituals, decoration and decorative objects, concepts or containment, the figurine and genre scenes, miniatures, tiles and bricks, sanitary wares, trope-l'oeil, narratives, or a show around functional pottery, etc, etc... So many possibilities, most of which were offered by the open format. Or invite a curator to select and structure a show as he or she pleases. It then becomes the sole responsibility of the individual to justify the choices made. Year after year, with a new curator, the show would change its format and content. It could also serve to educate the curators, critics and historians who need it badly, and, through rigorous and articulated analysis, create an intelligent debate around the choices made and the issues raised.

But I believe this is a lost battle. The only way to play along is to have some semantic fun. I propose that we all send anything we wish and call it a sculpture. That is what sculptors do. It is art if you say it is, it is sculpture if you say so. Since Marcel Duchamp, the most famous ceramic artist with his "Fountain" urinal, nobody will dare to challenge the possibility of any object whatsoever not to be a sculpture! If you are worried it will be too small, say it is sculpture for ants, or for people with small brains (they are everywhere these days). Isn't a large teapot, a large cup or a large plate labelled as sculpture, a large sculpture?

What does LARGE mean anyway, for whom, according to whom? Call it an installation. Nobody will dare to challenge you. Send a cup and provide a metal hook or a wooden peg (making the piece multimedia) and ask that it be mounted on the wall as an installation. Send two small objects and request that they be exhibited 100 feet apart, to create a large installation. What is an installation anyway? Could it be defined as various objects or interventions organized within a specific space and their interrelation? Is a teaset on a tray an installation? Why not?

Is the ritual of serving tea a performance? Yes. Is a bathroom an installation? Of course. Are the decorative tiled surfaces of Islamic mosques installations? Yes again.

Continued on Page 6

Exclusion, cont. from p. 5

The installation is a very old ceramic concept after all, as is abstraction and large scale sculpture. Nothing new here. What is the point of a show of large scale CERAMIC sculpture and installations, anyway? How does it differ from other large scale sculpture shows and installations? Simply by the material used, in this case clay. This reinforces the false and dangerous notion that what distinguishes ceramics from other disciplines and practices is the simple fact that it uses clay. This emphasis on materiality, which the present politics of the Biennale reinforces, doesn't help in a world where art has been moving away from an obsession with materials in order to focus on contents, contexts and concept. Instead of adopting old formalist modes (large scale sculpture and installations) why not investigate and focus on the contents, concepts and contexts specific to ceramics. Isn't the very concept of installation a bit "passe" anyway, very 1970's?

The mind set behind this prejudice and discriminatory format comes from

people with an inferiority complex. They firmly believe That in order to be accepted ceramics must conform to the dominant model of another discipline, namely sculpture, and in the process co-opt its history and the extraordinary contribution it has made to culture for millennia. They would have you believe that pottery, the figurine, tiles and bricks, as well as small, decorative ritual or votive objects have become obsolete, a thing of the past and should be altogether dispensed with in the rarified atmosphere of art.

This attitude stems from what I call "artism", a pathology rarely to be found in artists, but present in endemic proportions in those who surround the practice of art, ie. curators, critics, historians, gallery owners, exhibition organizers and other bureaucrats. They believe that a narrow definition of art prevails. Narrow definitions are as pernicious and false within arts as they are for race or gender, and must be challenged and denounced as vigorously.

We do not need another space where only certain forms of expression are acceptable. There is already Circa Gallery in Montreal (and countless other art institutions across

the country) functioning with the generous support of public funds, with the same oppressive mentality for years, in what can only be defined as a state of aesthetic apartheid and elitist superiority.

The politics of exclusion demonstrated by the organizers of the Trois-Rivieres Biennale amount to nothing but shameful silencing and censorship.

Paul Mathieu is a potter presently living in Vancouver, where he teaches ceramics at the Emily Carr Institute of Art & Design. He has won numerous international awards, been featured in American Ceramics and participated in several past Biennales.



Made of Clay '98 Application Form

Please return by December 1/97. A \$100 non-refundable deposit should be included with the application, and 2 post-dated cheques (\$200 January 15, 1998 and \$150 February 15, 1998)

Name: _____

Address: _____ Postal Code: _____

Telephone: _____ Fax: _____

I/We enclose:

- cheque # _____ for \$100 dated December 1, 1997
- cheque # _____ for \$200 dated January 15, 1998
- cheque # _____ for \$150 dated February 15, 1998

I/we can volunteer for one of the following:

set up _____ clean up _____ publicity _____ mail out _____

demonstrations (please detail): _____

music/videos _____ party _____ billeting _____ odd jobs _____

collecting purchaser's prizes (from participants) _____ tabulating customer survey _____

Number of Post cards needed for publicity: _____

Guild News

Well, the Board finally managed to have its retreat early in November after planning for it since the summer! A day at Gillian McMillan's home, with a wonderful potluck lunch for sustenance, culminated in the board's unanimous decision to further pursue moving the Gallery and Guild operations to a larger space on Granville Island, specifically the vacant building diagonally across the street. As a result of the retreat, the following letter has gone to Granville Island Management to inform them of our intentions:

In 1985 the Potters' Guild was given the opportunity to establish a Guild Office and Gallery on Granville Island. We have benefitted from our location, and we feel we have contributed to the ambiance of the Island.

Since then, as the success of Granville Island has grown, so has our Gallery. We are serving the Ceramics community throughout B.C. and we are finding that the present space has served our needs well. However, the time has come to enlarge our operation to fit our expanded vision.

Currently we have a large Guild membership province wide, we showcase juried clay artists, we have a Guild office, publish a monthly newsletter, house a members' library, a meeting room and Studio 5. We are offering all these services to our members but we are running out of space.

As we mentioned in our letter of Dec. 16/96, our need for more space could be met at the facility recently vacated by Columbia Bitulithic, at 1398 Cartwright Street. That location and square footage (the two lower floors) would be ideal for our needs.

We envisage a Ceramics Centre at the above location which would incorporate the following activities:

- 1) a large retail space with a clear distinction between exhibition and retail activities. The larger Shop would allow us to showcase the work of more potters than we can at present, and increase the range of work offered. The Gallery would be operated as a conventional Fine Arts gallery with rotating exhibitions and a plan to initiate the sale of 'previously-owned' 20th Century ceramics.*
- 2) relocate Studio 5 into a workshop space which could also accommodate educational programmes.*
- 3) a more accessible library and resource*

centre.

4) office space for Guild activities, including newsletter production, publication and conference organizing.

5) vastly expanded storage space.

We should also like to include ancillary services such as ceramic supplies and the possibility of a retail shop for antique ceramics.

These are our goals, based on the potential we perceive in that location. New enlarged space would enable us to better serve our members and fulfill our mandate to promote the Ceramic Arts in B.C., thus adding to the cultural environment of Granville Island. We look forward to working with you on the allocation and development of this facility.

Board of Directors, Potters Guild of BC

A further result of the retreat is to re-establish the Potters' Guild of BC as a more social entity, and the first course of action has been to enlist Ronda Green's help in organizing an informative social evening at ECIAD on Jan. 28th. A big part of the plans for a new space would certainly be to include a larger meeting/social room where the Guild can frequently host get-togethers/slide shows/mini-workshops. Please let us know what you think of this initiative - we won't be able to do it without your support and help!

On a related topic, the Guild library (books and slides) is in desperate need of cataloguing, especially in anticipation of providing relevant information to future readers about the artists in *Made Of Clay - the Ceramics of BC*. The Guild would like to hire someone to help with this project under the Government's Job Opportunity Fund or Job Creation Project. In order to create a job description, it helps to have an applicant in mind: if anyone knows of a person who is **either a)** mildly disabled and who has not been on unemployment insurance in the last 3 years (or other benefits in the last 5 years), **or b)** is currently on unemployment insurance now or has been in the last 3 years (or other benefits in the last 5 years), **and c)** has some librarian/administrative background, please call Jane at the Guild office (604-669-5645). It would be wonderful to have this process underway before the end of the year.

Gallery of BC Ceramics

1359 Cartwright St. Granville Island
Openings:

Thursday, December 4 (6 - 8pm)

Stems, Steins & Servers

December 4 - January 4

All participating artists are especially encouraged to attend the opening!

Gallery News

As December nears, with it the mad rush of late holiday shoppers, so does the Gallery's need for volunteers: one four-hour shift is needed each day Dec 13 - Dec 24. Please call Jane if you are able to come in for a day, see what happens in the Gallery, and have some fun too!!

The Gallery has been very pleased to present **Kinichi Shigeno's exhibition, Levitation**, during the month of November. The opening reception was a wonderfully busy evening with lots of people in the Gallery. Pattern, shape and colour are three signature elements in Kinichi's work, and the overall visual impact of the exhibit echoes these aspects of the individual pieces.

October did turn out to be a strong month for the Gallery: sales were just slightly better than last year's monthly total, and were higher than our monthly target by almost 5%. Annual sales to date remain at an increase of 3% over last year. The Gallery anticipates the Christmas season to be a busy one, and we look forward to receiving your stems and steins for the holiday show, and the Gallery artists' continuing excellent work for our regular stock! Work for **Stems, Steins & Servers** will be accepted throughout December.

Congratulations to all Potters' Guild of BC members whose work was selected for exhibition during APEC; Kathryn O'Regan was the feature artist-of-the-month in July, and subsequently was one of the artists selected from the Gallery!

Happy Holidays,
Jane Matthews

Gallery of BC Ceramics - Call for Submissions

February 15/98 - please RSVP for our Spring Show, February 28 - March 26, 1998.

This is open to all members. Theme will be flowers, vases etc. More info next newsletter.



Fall Sale

continued through October....

Laguna Clays:

Raku ...	13.33
Industrial Raku ...	13.47
EM 210 ...	14.50
EM 215 ...	13.26
B Mix: Cone 5-6 ...	16.20
Calico ..	14.40
Dover White ...	16.90
B Mix ...	15.78
B Mix with sand ...	15.50
Death Valley Red ...	13.61
Danish White ...	15.36
Danish White-sand ...	14.80
Kai Porcelain ...	17.46
Kenji Porcelain ...	17.67
Rod's Bod ...	14.50
Big Pot ...	15.10
WSO ...	15.33

Seattle Clays:

Raku ...	14.33
LF 06 White ...	15.08
Red Art Terracotta ...	15.78
Dove porcelain ...	17.34
Awaji porcelain ...	17.23
Midnight Black ...	27.16
Alpine White ...	15.73
Vaschon White ...	14.25
Kenzan porcelain ...	17.47
Kutani porcelain ...	17.69
Scott ...	15.32
Mt. Baker White ...	17.33
Turner Porcelain ...	17.67
Columbia White ..	14.07
Willamette White ..	14.42

10% off on:

- ..Skutt kilns
- ..Giffin Grips
- ..Laguna Banding
Wheels

You get the sale price
no matter how many
boxes of clay you
purchase.

All other Laguna, Seattle, &
Tacoma clays are available at
sale prices during this sale.
Inquire for pricing.

Tacoma Clays:

Darcy's RedArt with MICA ..	17.50
Darcy's Redart-no mica ..	17.50

Bagged Materials: 50 lb. bags	
Gerstley Borate	23.95
Frit 3124	59.00
Frit 3134	65.00
Superpax	112.50

* Tin oxide	4.50 - 100 gr.
.....	19.00 - 500 gr.
.....	77.50 - 2 kg.
Cobalt Oxide	15.25 - 100 gr.
.....	70.00 - 500 gr.
Cobalt Carb.	12.50 - 100 gr.
.....	50.00 - 500 gr.

Greenbarn:
9548 - 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247
Hours:
Monday - Friday 9-5
Saturdays 9-1

Does It Get Much Better?

Pottery in Cabo San Lucas, Baja

Mexico in February -it's the best time. Guild members Wendy and Mike Nielsen of Pots and Paints organize workshops on the lower Baja Peninsula. Our endless winter rains seemed to dissipate as the plane touched down in Mexico. Sunshine and heat greeted me. It is a long way to come to make and fire pots, but the sun, the beach and making pots are a heady combination.

On the first day we exchange a quick halloo, and head down to swim at the beach. Our instructor, Steven Forbes de Soule has arrived from North Carolina. His large raku pots are completely unique in the pottery world. He uses a lot of oxidation and some very special finishing techniques that remind me of an astronaut's view of the world from space.

The large, covered patio that will be our work area adjoins an open patio and the kiln area. I can walk to the beach or the sand dunes, head to the local market and feel quite safe. The village people are so friendly and children are curious. After dinner, a few margaritas and a last

walk along the beach I am ready for a good night's sleep. But Ricky, the rooster who lives next door, has other ideas. He starts crowing on the half hour at 2 am -his buddies located all over the village of La Playita join in. And then the dogs start. It doesn't matter - I'm on vacation, doing what I love most -pottery.

Our diverse group from all over North America introduce ourselves. We are professionals, hobbyists and some have hardly ever touched clay. We start our Raku and handbuilding course with a pinch pot. I'm grumbling - I don't like pinch pots, even though I have taught for years and my beginner classes always start with them. Steven suggests a 7 lb. pinch pot. My god, do they come that large? These were not just any pinch pots, they had texture, rounded lovely bottoms and interesting shapes. Mine looked like a gourd squash and I fell in love with its roundness and organic shape. Our first full day and I'm hooked.

Another night of Ricky the Rooster and I'm ready to pluck each and every feather out one by one. Up at 6 am, early swim, fresh squeezed orange juice and contemplate the day. Will it be sunny with a light breeze,

or sunny with no breeze? We are slab building and I have made a breakthrough. Ideas are starting to flow; my problem vase bottom that I have always found to be incomplete has been solved and I am visualizing the next shape to come. We are all now in a working rhythm.

The pots have been made and now for the firing. We apply slips to some of the bisqued pots. During the raku they shrink and crack. After the pots have cooled we flake off the slip and admire the black and white pattern that results. Steven uses an unusual amount of oxygen in the firing, so that the colours come out brighter than the raku techniques we are used to. Many of his glazes are heavily fluxed, avoiding the commonplace dry look of raku. A horsehair finish is very successful. Raku is so immediate and the results are stunning. The calls of ecstasy are in the air. Does it get much better than this?

The final day of class and the successes come one after another. Rachel exclaims "This is the best week of my life". We all agree.

Meira Mathison is a potter and program director at Metcassin School for the Arts.

**Aftosa
Amaco
Axner
Bailey
Brent
Cone Art Kilns
Imco Clay
Kemper Tools
Laguna
North Star
Orton Cones
Pacifica Wheels
Seattle Clays
Shimpo
Soldner Mixers
Venco Pugmills**

**You work in clay...
We have what you need**

Clay, Raw Materials, Glazes, Tools, Equipment

...and our **PRICES** are
FANTASTIC

**the POTTERY
Warehouse**

Now open on Vancouver Island

2071 S. Wellington Rd. RR#4 Nanaimo, BC V9R 5X9 PH.250-716-9966

Tozan Cultural Society

Dragon Feast, the Tozan Fundraiser takes place February 7th at the Bowen Park Auditorium in Nanaimo. This incredible evening will raise money for our wood kilns as well as give you a fabulous meal (don't worry, no raw fish) and your very own unique 7 piece Japanese style dinner set. Robin Hopper, Gordon Hutchens, Larry Aguilar, Al Tennant, Vincent Massey, Al and Meg Burgess are just a few who will be donating dinner sets. Tickets are \$100 and only \$75 if you buy a second ticket. Your set alone will be worth \$100! If you want to donate a dinner set we welcome and thank you for your contribution. Contact:

Nanaimo: Jan (250) 753 - 4026
George Email: <george@direct.ca>
Nan. Arts Council (250) 729 - 0094
Ladysmith: Mo (250) 245 - 4867
Cobble Hill: Ernie (250) 743 - 5169
Courtenay: Kay (250) 338 - 8959
Parksville: Les (250) 468 - 7072
Victoria: Steven (250) 384 - 4004
Vancouver: Cathi (604) 929 - 9175
Yi Wei (604) 922 - 0556
Gallery of BC Ceramics (604) 669 - 5645

Studio Sales & Open Houses

Artisan Sale at Yukon & 5th Studios:
Potters and clay artists include Ione MacLennan, Alison Feargrieve, Heather Curran, Laura van der Linde, Rita Yip, Diana Ambida, Jane McDougall, Sandy Lum, Jay MacLennan.
Dec. 4, 3 - 8 pm
Dec. 5 & 6, 11 am - 8 pm.
North west corner of Yukon & 5th Ave.

Green Star Art Studio presents a wide variety of original art and handcrafted items
Dec. 6 & 7, 10 am - 4 pm
884 East Georgia St., Vancouver.

'Chosin Pottery -Robin Hopper and Judi Dyelle 14th Annual Sale through the month of December. Join us for some hot mulled cider, coffee and cookies in the studio.
10 am - 5 pm daily
4283 Metchosin Rd., Victoria, (250) 474 - 2676.

Cathi Jefferson Studio Sale
Dec. 13 & 14, 11 am - 4 pm
4477 Strathcona Rd. North Vancouver

"Annual Christmas Open House" at the Pottery Studio Westbank. Gillian Paynter, Elaine Hughes-Games and Bonnie Andersen invite you to their studio sale
Dec. 6 & 7
Highway 97, Westbank in Paynters Market.
Call (250) 768 - 3722 for directions and times. Refreshments served.

Margaret's Moving Sale and Give Away Party for Friends. I'm getting married and moving down to the USA. So if any of my friends or fellow potters would like to have one of my dragons, please come down to Red Hen studios (497 W. 5th Ave, Vancouver). See you there. M. Hsu.
Dec. 5, 4 pm - 8 pm
Dec. 6, 12 pm - 4 pm.

Mudslinger Clay Studio 2nd Annual Open House featuring 5 artists plus studio members.
Dec. 5, 10 am - 9 pm
Dec. 6 & 7, 10 am - 6 pm
Located at 425 Carrall St., 688 - CLAY

Good Looks...Great Read!



*Why, even cowpokes out on the range stop what they're doing when **contact** rolls around. They like the quality of imagery and intelligent writing about every aspect of ceramics they find on those pages.*
You will, too.

contact

CERAMICS FROM A CANADIAN PERSPECTIVE

Canadian Subscribers: Cdn \$30 + \$2.10 gst
U.S. & International: 1 year US\$33
8601 Warden Avenue, Box 56599
Markham, ON L3R 0M6

Visa or MasterCard accepted

1(800) 315-0857 or 1 905 477-9416 or reach us at <http://www.cadvision.com/ceramics>

Unclassifieds

For Rent:

Space in shared, sunny studio. 160 sq. ft. of personal space, plus shared sale room and kiln area. Hydro included, kiln and wheel sharing possible. False Creek. \$237.50. Call Karen at 874 - 7116 or Eun Joo at 669 - 5696.

For Sale:

28" oval cone 6 Olympic Electric Kiln, stacking rings. \$950 OBO. Call (250) 598 - 8726.

Used Equipment for Sale:

Large pug mill, hammer mill, jaw crusher c/w screening system, belt conveyors, brick cutting machine, hydraulic press, drier wagons, electric motors and more...

Contact Dave Fairey (604) 594 - 3466

Wanted:

Shimpo or Pacifica brand used, reliable wheel. Please contact Masoud at (250) 335 - 0919.

Middle-aged Crazy Seeks:

reliable, reasonably priced electric potter's wheel and good used, equipment to fulfill her mid-life crisis! Preferably in the Victoria area. (250) 598 - 2238

Studio Space Available

for Dec. 15. 10' by 11' room with windows at Red Hen Studio, 497 W. 5th Ave., Vancouver. Voice Mail (604) 261 - 7374.

Wanted:

Used Shimpo wheel. Please call Winnie at (604) 737 - 8186.

For Rent:

Studio space. 16'f ceilings, ground level, 200 - 400 sq. ft., mixed media and ceramic artists. Gas and electric kilns. 90 cents/sq. ft. Call Jacqui at 987 - 3300.

The Burnaby Potters' Guild is actively seeking new members. If you are an amateur potter who would like to learn (or just do) soda, raku, sawdust and/or gas firing, please give us a call. Contact Evelyn Dyck at: 298 - 1850 or Penny Swanson at: <swansonp@douglas.bc.ca.>

Bed and Breakfast:

Large Studio, self contained with private entrance, TV, microwave, garden. In Kerrisdale, \$45 per night, suits one. Call (604) 263 - 6061.

Calls For Entry:

Niwa Gallery is a new, contemporary fine crafts gallery located in Gastown, Vancouver. Our stress is on originality and exemplary craftsmanship. We will accept clay work that is wood, salt, raku or pit-fired only. Contact Yi Wei Wang at (604) 681 - 6417.

Uniquely BC, the 18th BC Creative Arts Show takes place March 8 - 10, 1998. This markets your work to the wholesale gift market and is sponsored by the BC government. Subsidies for first time exhibitors. Call (604) 857 - 1788 or 1 - 800 - 672 - 0103 or Fax (604) 854 - 3087.

Entry Deadline: January 7, 1998.

"1998 International Orton Cone Box Show" Open to all works that fit into a large Orton cone box (3" x 3" x 6"). Juried from actual work. Fee \$20 US per entry. Contact Inge Balch, Dept. of Art/Ceramics, Baker University PO box 65, Baldwin City, KS 66006 - 0065.

Entry Deadline: February 20, 1998.

8th Biennale Nationale de Ceramique invites all Canadian Clay artists to submit sculpture or installations that explore the theme "Espace/Terre". Entry form is available from tel: 819 / 691 - 0829, fax: 819 / 374 - 1758 or email:

galerie_art.duparc@tr.cgocable.ca

Entry Deadline: February 21, 1998.

2nd Annual Coombs Country Arts & Crafts Fair, July 17, 18, 19, 1998. Seeks exhibitors, both indoor and outdoor venues at our wellknown holiday resort area near Qualicum Beach. Inquiries call (250) 390 - 2387 or fax 9250) 390 - 0560.

Entry Deadline: March 15, 1998.

Guild Studio

The Guild Studio is a subsidized, furnished studio available for a period of one year to an emerging clay worker. Its objective is to ease the transition from amateur/student into a professional. Tenancy includes an exhibition in the Gallery of BC Ceramics.

The studio year runs from May 1, 1998 to April 30 1999. There is a wheel, shelves, an electric kiln, wedging table, etc. For complete guidelines, please send SASE to: Attn.: Guild Studio, 1359 Cartwright St., Vancouver, BC, V6H 3R7

Submission deadline is February 28, 1998.

More information in next newsletter.

Workshops

Mudslinger Clay Studios is pleased to announce the new partnership of Linda Doherty and Rachelle Chinnery. The partnership brings to Mudslinger's 30 years of collective experience and passion for clay. The studio looks forward to further innovative and collaborative expressions in clay by offering a variety of classes, specialty workshops and unlimited drop-in studio time. Mudslinger's is a space dedicated to the artistry of sharing and shaping ideas in clay. **Mudslingers welcomes new members to their drop in Studio in Gastown.** Membership fee is \$25 annually with a drop in fee of \$8 for 4 hours. Beginner throwing, Intermediate throwing and Introduction to Clay are offered on various dates starting in January. Call 688 - CLAY to register.

Greg Payce Workshop presented by the Potters Guild and Emily Carr at the Emily Carr clay studio on Saturday, February 21 and Sunday February 22. Slide Lecture Friday, February 20. Greg will throw, demonstrating the use of templates and uses terra sigillata decoration in an unusual way. More details in the next newsletter.

More Workshops



Workshops, Cont.

Understanding the Japanese Tea Bowl:

This course will focus on the making of tea bowl size pieces. It is a solid intro to the technique of "throwing off the hump". Beginners are welcome. Advanced students will be exposed to forms related to the teabowl. **Instructor Dona Nabata**
Jan. 16 - Mar. 20, 7 pm - 10 pm. \$162.
Register at (604) 257-8140 at the West Point Grey Community Centre.

Pottery Program at the Roundhouse Community Centre:

-Pottery Studio Drop in, Sat & Sun. 10 am - 5 pm, \$10 for 4 hours.
-Intro to Pottery with Sabrina Keskula
Jan 16 - Mar 20, 6:30 pm - 9:30 pm. \$130
-Pottery Level 2 with Sue Griese
Jan 13 - Mar. 17, 6:30 pm - 9:30 pm. \$130
-Mold Making with Sharon Wildsmith
Jan 15 Mar. 19, 6:30 pm - 9:30 pm. \$130
-Pottery Creative Expression -Sue Griese
Jan 13 - Mar. 17, 1 pm 3:30 pm, \$130
To register call 713-1800.

Clay in the Baja, Mexico 1998:

Colour on Clay and Clay as Canvas with Jan Edwards. Feb. 2 - 6

Creating Pots to Raku with Meira Mathison. Feb. 9 - 13

Raku Firing with Steven Forbes-deSoule. Feb. 16 - 20.

Inlaying coloured Clays with Barbara Moffit. Feb. 23 - 27.

All workshops are \$250 US/week, inexpensive- accommodation available. Contact Meira Mathison at 250 / 727 - 9463 for more information or to register.

Private Throwing Sessions with Tom Coleman.

Tom is offering private sessions for those potters who want to improve their work. Specializing in form, function, porcelain, section forms, and non-functional pieces. Enjoy the Las Vegas sun, hiking, skiing, rock climbing and the night life! one or two week sessions start Feb. 9 at \$325 US a week. For more info. call Tom or Elaine at (702) 451-1981 or fax (702) 564-4001.

A Day with Gordon Hutchens

Throwing and decorating stoneware. A revealing insight into the throwing and slip decorating techniques for which Hutchens has gained an international reputation. A full day of watching a master at work. Sunday, Feb. 15, 10 - 4 pm at the Shadbolt Centre for the Arts. Fee \$42.80 Call 604 / 291 - 6864.

Svend Bayer Workshop "He is more than just a potter, he is a force of nature" Michael Cardew. The Potters' Guild of BC and the Shadbolt Centre for the Arts are hosting this noted English potter. Svend, who apprenticed with Michael Cardew, specializes in large, wood-fired pottery. During the two day session he will lecture, give a slide show and demonstrate throwing and surface decorating techniques. **March 7 & 8, 1998, 10 - 4 pm. \$74.90.** To register, call 604 / 291 - 6864.



**POTTERS
GUILD
of BRITISH
COLUMBIA**

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
Fax: (604) 669-5627
Tel: (604) 669-5645

Potters Guild of British Columbia 1998 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____ Fax: _____

Email: _____

I/we enclose \$_____

Mail or deliver to:

Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1998